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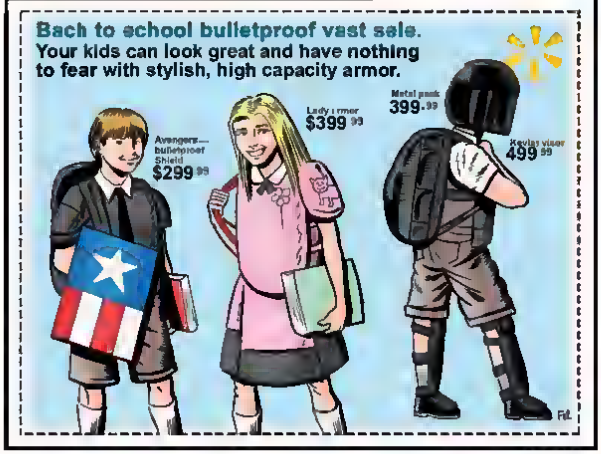
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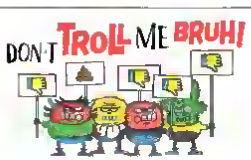

"Pure climate propaganda. No bank would be giving loans for beachfront property if this story were true."
—*Josh, commenting on Anthony Pignataro's "The Coast Is Not Clear: How Sea Level Rise Will Change Orange County" (Aug. 2)*

We respond: You've obviously forgotten the bank loans that led to the mortgage meltdown and all those homes underwater.

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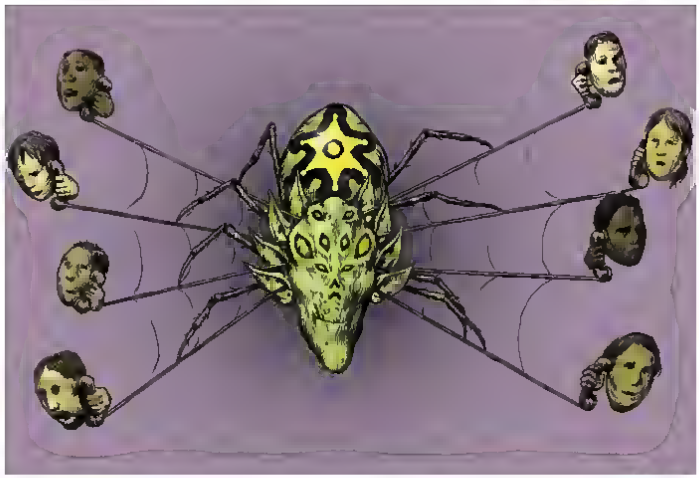
'Virtually Impossible'

Expert slams official story downplaying OCSD surveillance of attorney/client calls



PAUL NAREL

Orange County cops faced a 1998 crime-solving hurdle while trying to blame 16-year-old Arthur Carmona for the robbery of a juice bar. Eyewitnesses weren't helpful. They noted the bandit had worn a Los Angeles Lakers cap and Carmona was hatless. Officers then retrieved a Lakers cap that had on ties to Carmona, placed it on his head and this time won positive identification that landed the suspect in prison before his exoneration two years later.

Though the Carmona saga is relatively ancient news, local law enforcement's willingness to manufacture false outcomes remains alive and well. We know this, in part, because sheriff's deputies rigged cases with unconstitutional tactics to secretly help prosecutors win courtroom battles. In just the past four years, revelations of such cheating wrecked at least 20 major felony cases, many involving murder.

moxley CONFIDENTIAL

»R. SCOTT MOXLEY

That scandal caught deputies using jailhouse informants to illicit dubious confessions from pretrial inmates. The latest ongoing mess inside the Orange County Sheriff's Department (OCSD) involves another form of government malfeasance against defendants. Solid evidence surfaced in 2018 that phone calls between inmates and their trial lawyers had been illegally recorded and accessed by deputies, a Policing 101 no-no.

Deputies insist the call monitoring was innocent and that no valuable information was ever used to give them an unseen advantage. But the scandal hasn't disappeared. One problem is that OCSD, along with officials at GTL, the department's private supplier of advance jail-phone services for inmates, have offered shifting explanations as well as conflicting numbers for the unlawful intrusions.

A year into the scandal, no outsider knows the actual extent of the monitoring, a situation that isn't accidental. In hopes Superior Court Judge Gregg L. Prickett will let the proverbial clock run out before the public learns what really happened, a strategy of delay and obfuscation is being employed. Tellingly, GTL and the Orange County Counsel's office, which represents OCSD, have acted as if the wrongdoers are the defense lawyers demanding answers about the surveillance of their privileged communications.

Leading the charge to unravel the mysteries are members of the Orange County Public Defender's office, including Sara Ross and Scott Sanders. They've repeatedly asked Prickett, a former prosecutor, to put OCSD and GTL officials, who've been fighting subpoenas for records, on the witness stand to answer questions under oath. Though the judge has not formally ruled out that move, he has appeared resistant.

At an Aug. 16 hearing inside Orange County's Harbor Court in Newport Beach, Ross and Sanders hope to convince Prickett of the need for an evidentiary hearing. To bolster their case, they have filed a sworn declaration from an independent expert. Scott Jordan is a computer-science professor at UC Irvine, holds a Ph.D. in electrical engineering and has served as the Federal Communications Commission's chief technologist.

Jordan studied GTL's claims, especially regarding the assertion of alleged huge call-monitoring gaps to the public defender's offices. Using the "Poisson Process Model," he determined the chance the company has given an accurate version of events regarding one key phone number is

In other words, he declared, "Virtually impossible."

Jordan also called the official story about the lack of call monitoring to another number "implausible."

We'll have to see if Prickett's curiosity is piqued.

EX-DAS FEUD OVER RETALIATION

Karen Schatzle began her law-enforcement career as a probation officer while attending law school and supporting her young children; she later landed a prosecutor job inside the Orange County district attorney's office (OCDA). Schatzle spent years climbing steadily through the ranks, winning criminal trials in the sexual-assault unit and earning superlative-loaded performance evaluations that put her in the upper echelons of Tony Rackauckas' OCDA as a senior deputy DA.

Both have left the powerful agency amid controversy. After 20 years on the job, Rackauckas found himself soundly defeated by Todd Spitzer in last November's elections. Then Schatzle retired reluctantly in late March.

But the two are now battling inside the Ronald Reagan Federal Courthouse, where Schatzle is accusing her ex-boss and his angry ex-PR flack and consigliere Susan Kang Schroeder of illegally sabotaging her career. Schatzle says she is a victim of revenge for her 2016 electoral challenge to Judge Scott Steiner, who wasn't just a former OCDA prosecutor and Rackauckas/Schroeder pal.

While married, Steiner had been caught having sex in his chambers with Chapman University law-school students, trying to finagle a deputy DA job for one of the lovers and failing to recuse himself from a case involving a personal friend, the California Commission on Judicial Performance found in 2014.

"I'm running for Superior Court judge to restore integrity to the seat and ensure that Orange County's judicial system is fair and accessible to everyone," Schatzle explained in 2015.

That statement caused Schroeder to advise her that "your career will be ruined," while another Rackauckas staffer, Jaime Coulter, said she would be demoted, re-assigned to a DA outpost office and given chores usually handled by entry-level prosecutors, according to the lawsuit.

After Steiner defeated Schatzle with the help of Rackauckas and the local deputies' union, the senior deputy DA who'd been handling major felonies cases for years was transferred to work at the misdemeanor-heavy West Court branch in Orange County's Little Saigon region. There, she says, she was humiliated and laughed at as she was tasked with pushing a document-delivery cart around the courthouse.

It's the stance of Rackauckas, who has been slammed for gross mismanagement over the years, and Norman Watkins, his crafty taxpayer-funded defense attorney, that the plaintiff has embellished little if any victimization, in part because she didn't suffer the loss of any corresponding pay or job title. During Aug. 8 testimony, and with a solemn-faced Rackauckas watching, Watkins repeatedly tried to rattle Schatzle on her version of events.

"I feel I was sent to West Court because I ran against Scott Steiner," she told the jury. "[I] had a career [as a prosecutor] dealing with the worst of the worst, and then [I] pretty much got demoted. [Rackauckas] took away the passion, the heart of what I did."

Watkins repeatedly demanded to know why Schatzle hadn't created a massive paper trail documenting her treatment from the outset; he even hinted she wasn't skilled in the courthouse by asking her how many cases she tried. "Mr. Watkins, I feel like you're attacking me," she said.

The attorney kept pressing, demanding she point to any OCDA document supportive of her claims.

"I want to hold [Rackauckas] accountable for what he did to me," a weeping Schatzle said. "I don't think he should be able to do what he did—not just to me, but to anybody. . . . He just decided that because I had opposed his friend, he'd ruin my career."

At press time, jurors were expected to render a verdict soon.

RSCOTTMOXLEY@OCWEEKLY.COM

alt-disney»

» GABRIEL SAN ROMÁN

COURTESY OF DISNEY

Latin X

Disneyland's beloved Haunted Mansion recently celebrated a milestone. But Xavier "X" Atencio, an influential Imagineer behind the doom-buggy ride, passed away two years shy of its 50th birthday. Sept. 4 will mark Atencio's centennial—and a chance for Latinos to finally revere one of the great Disney talents of the previous century as one of their own.

Atencio gave the attraction both a ghoulish script and a soundtrack. He penned the lyrics to "Grim Grinning Ghosts," a jazzy graveyard jam that studio composer Buddy Baker brought to life. Paul Frees' ghoulish greeting of "Welcome, foolish mortals"? Atencio, again! These feats joined the Imagineer's earlier enduring work on the script for Pirates of the Caribbean and its swashbuckling "Yo Ho! (A Pirate's Life for Me)." His voice continues to bellow, "Dead men tell no tales" before the ride's first big drop.

Atencio also oversaw the design of Epcot's Mexico Pavilion at Walt Disney World Resort and hired East LA Chicano artist Eddie Martinez and Ray Aragon to work on El Rio del Tiempo. He wrote the ride's bilingual theme song, adding a magical touch as he did with his New Orleans Square efforts.

Atencio has an impressive résumé, with animation work on such canonical films as *Dumbo*, *Fantasia* and *Mary Poppins*. He came from Walsenburg, a small, historically Mexican town in southern Colorado. His roots included Spanish settlers and French fur traders along the Santa Fe trail. "As papa said, 'If they tell American history from west to east, we'd all be having tamales for Thanksgiving,'" his daughter reminisced in a *Denver Post* obit.

Raza. Why dabble in fairy tales about Walt Disney being the illegitimate son of a Spanish woman when Atencio puts the "X" in Mexican?

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HeyYou!

» ANONYMOUS

Well-Mannered

EDRAUL

You are the gentleman who picked up and returned my $20 bill at the Whole Foods checkout while we waited, interminably, for a lady to decide with which mark she should pay for her celery. You gave the poor start to the day a second chance. Well done, good and faithful servant!

Editor's note: This handwritten submission arrived in an envelope with a $10 bill, which we have paid forward.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com

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ALL HAIL, THE COLOMBIAN QUEEN

HUNTINGTON BEACH'S SABINA MAZO LABORS TO BRING A NEW VERSION OF HERSELF INTO THE UFC OCTAGON

STORY BY JOSH CHESLER

PHOTOS BY FEDERICO MEDINA

Sabina Mazo's nails are painted a candy-apple red.

Typically, a 22-year-old's new manicure or pedicure wouldn't garner that much attention in Huntington Beach. But then most young women don't chip the polish away by striking people across the face with guttural punches and kicks. That's just part of the job when you're one of the bright new faces of the Ultimate Fighting Championship's (UFC) flyweight division.

Mazo has spent most of her adult life either in the cage or preparing for a fight. Whether it's the hours she spends training at Kings MMA or the tight regimen she keeps away from the gym while preparing for a fight—including her diet/weight cut, healing from that day's bumps and bruises, and keeping her sanity by partaking in more relaxing activities such as getting her nails done—mixed martial arts is the only lifestyle she knows. In her hometown of Medellin, Colombia, Mazo decided as a young teen that if she were going to fight for a living, she would commit to it entirely and enjoy every minute of it.

Over the past five years, the "Colombian Queen" has moved to Huntington Beach and rattled off six straight victories—including two highlight-worthy head-kick knockouts—on her way to winning and defending the Legacy Fighting Alliance (LFA) championship belt. Although her UFC debut on the promotion's second ESPN-televised event in March didn't go as planned, the evolving martial artist can't get enough of her daily grind.

"Ever since I started training, it's been my priority," Mazo says. "I didn't grow up doing martial arts. My parents never put me in boxing or judo or any of the ones that little kids do, but I knew when I took my first boxing class that I wanted to do it every day. I knew there were so many other things like jiu jitsu and muay thai, but I'd never had any interest in them or watched fights or anything like that. As soon as I left the first day, I knew I wanted to go back. I still really love to train. There are some fighters who just like to compete and don't really like to train, but for me, I just compete as part of it. I enjoy the sacrifice. For me, it's not even a sacrifice; it's just part of my life. If I don't train, I don't feel comfortable with myself."

For those who knew Mazo growing up, none of this is surprising. After living in Miami for a few years as a kid, she moved back to Medellin and her family's property in the woods, surrounded by animals. Although not opposed to playing with dolls, the 20-ish dogs and other woodland critters became Mazo's favorite things to play with when she wasn't playing soccer or riding motorcycles—which happened to be the first sport she ever competed in.

Her self-described "wild" childhood turned into a teenage love for martial arts when Mazo found a second home at Muay Thai Medellin to indulge her passion for competition and controlled aggression. After spending the latter half of her teens building herself up among Colombia's top kickboxers, Mazo participated in her first professional MMA fight. Despite her opponent being 4-0 at the time, the debuting teenager won the fight with relative ease and followed it up by traveling to Costa Rica to knock off an 8-0 fighter in her second fight.

» CONTINUED ON PAGE 10

SABINA MAZO CONNECTS WITH A PUNCH . . .

. . . AND A KICK WHILE SPARRING AT KINGS MMA

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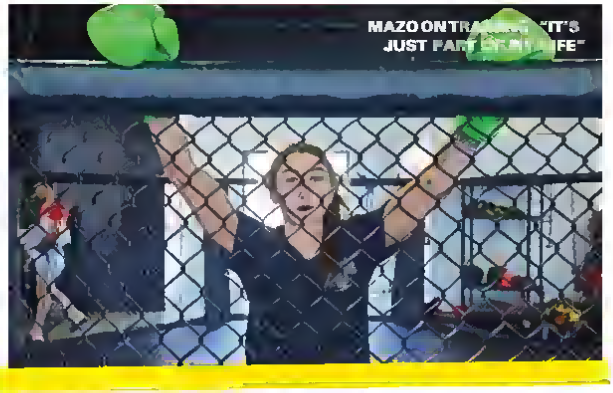
» FROM PAGE 9



Mazo knew she was at a crossroads. Although she enjoyed her success in Colombia, the country isn't known as an MMA powerhouse. If she was going to be a world champion, both Mazo and her trainer knew that she'd have to do it somewhere else. "When I moved here, I didn't even think about it," Mazo says. "It was so natural, and it just flowed. I didn't have any doubts about it, and I didn't think for a second that it would be hard to move somewhere with a different language and a different culture. ... Coming to California, it's such a nice place and the fighting culture is so much bigger here than it is in Colombia—and you can be in shorts and sandals all day, so it's all good."

Mazo credits the time she spent in Miami as a toddler with making the January 2016 move to SoCal a bit easier. Though the bilingual technician began attending college, she eventually took a break to focus on her mixed-martial-arts career. And she soon found a new family in her fellow martial artists and neighbors—particularly the Brazilian transplants who make up such a large portion of her Kings MMA team.

"When I first came here, Kings MMA just opened the door for me," Mazo says. "It didn't feel like 'I don't know this place' or anything. I just felt like I fit perfectly here right from the beginning. It's comfortable, like a family, because everyone is working to help you, and you're helping others. It's not like you go to the gym and you have a fight coming up, so it's just you and that's it. It's a team, and you really feel that over here—not only for pro fighters, but also for everyone else. All of the people make it a little more familiar and comfortable."

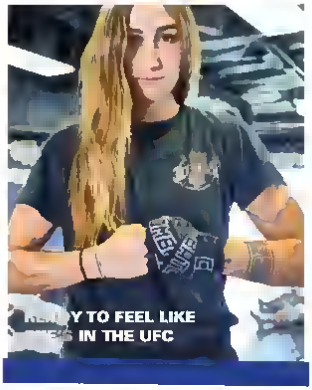
Although she didn't fight in 2016, Mazo returned to a much larger stage when she signed with LFA and won her first two fights with spectacular knockouts. With a championship bout clearly in her future, the young martial artist struggled to find opponents willing to fight her—an all-too-common problem for one of the training partners who'd become a close friend, Cris Cyborg.

"The most amazing thing about [training with Cris Cyborg] is seeing how human she is," Mazo says. "She's just another person. She has dreams and hopes, and she works hard for them. She's set such a great example and inspiration for me, and I've learned a lot from her and the other fighters. Once you get on the mat with them, we're all just humans trying to learn and get better."

On April 20, 2018, Mazo battered Shannon Smo for a full 25 minutes to claim her first major championship and garner international attention.

But winning the title wasn't enough for Mazo, to truly consider herself the champion, she would need to defend her belt before moving on to a bigger promotion. That defense came seven months (and another withdrawn opponent) later, when she dominated Caroline Yariwake da Cruz. "After that fight, the whole team knew I had to [go to the UFC] because it was harder and harder to find opponents with every fight," Mazo says. The ferocious striker suddenly looked like a serious contender, and her timing couldn't have been better, as the UFC had just opened its women's flyweight division less than a year prior. "My manager told me the UFC contacted him to tell him the UFC wanted me to go there and do one fight, and I told him, 'That's great, but I don't want to do one fight.' ... I want to build my name and work my way to a title. Even once I got the contract, I felt like it wouldn't be official until I had a fight."

Instead of celebrating once the ink was dry on her contract with the UFC,



Mazo doubled down on her work ethic. She wanted to prove she belonged among the best and live up to the motto on the sticker her strength and conditioning coach, Joseph Sakoda (better known as Da Rulk), gave her for her gray Chevy Sonic: "ALWAYS CAN."

Unfortunately, her first UFC opponent had other plans. On March 30 in Philadelphia, at what was Maryna Moroz's seventh UFC bout, she managed to shut down Mazo's game plan en route to securing an underwhelming decision victory.

Unwilling to blame the "octagon jitters" often associated with a fighter's UFC debut—or anything or anyone else but herself—Mazo vowed to erase the memory of that bout by showing her fans that she's a technical, exciting fighter who isn't afraid to throw heavy strikes and trade with her opponents.

"More than just winning a fight, I want to put myself in people's minds," Mazo says. "I want them to say, 'Oh, I like how she fights' or, 'I like her style.' I'm going to be a totally different version of myself this time because my training has been really different. My last fight really opened my eyes into working different stuff and doing different things, so I think I'm going to put on a great show."

Mazo believes her growth as a martial artist will be visible to all of her fans, friends and neighbors when she battles Shana "Danger" Dobson at the Honda Center in Anaheim on Saturday. It will be the first fight on the massive UFC 241 card, on which she is the only locally based competitor. An appearance by the Colombian Queen who made highlight reels with her knockout power has the potential to set the tone for the rest of the night.

"When I get the victory in this next fight, that's when I'll feel like I'm really in the UFC," she says.

Of course, if former *The Ultimate Fighter* contestant Dobson decides she wants to take the fight to the ground and test Mazo's grappling and submissions, she may be surprised. Mazo is a Brazilian jiu-jitsu brown belt, and her coach believes she's ready to show off an entirely different skill set for the global audience.

As Mazo sits on the mat at Kings MMA and prepares to chip off a little more of her manicure during her next multihour session of technique drills and sparring, three different fighters stop by to give her hugs, while several others settle for handshakes and fistbumps. They know Mazo has the potential to become a contender in the UFC as well as the greatest Colombian fighter of all time, but their appreciation of her is more familial than professional.

No matter how things play out at UFC 241, the new family bonds Mazo has forged in Huntington Beach won't be going anywhere. And anyone who thinks the pressure of fighting in front of a hometown crowd could potentially shake the young warrior has clearly never seen the ferociousness she brings to the gym every day.

"To me, a fight is a fight," Mazo says as she stretches out her legs. "It doesn't matter if you're in the UFC or the gym or LFA or the street ... I'm thankful I don't have to travel for this one, but a fight is a fight, and I'm going to give it my all. That's all that matters."

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fri/08/16

[COMEDY]

Get the Scoop

Juicy Scoop With Heather McDonald

Though she rose to fame as a writer, Heather McDonald is probably best known to the masses for her role on *The Chelsea Handler Show*. But then, in 2015, she started her own podcast, *Juicy Scoop With Heather McDonald*. The show tackles a number of topics that are of high interest for their provocative and controversial nature. Recently, McDonald took her podcast on the road, and it's stopping in Irvine. So sit back, buckle up and sip on whatever info McDonald has to offer.

Juicy Scoop With Heather McDonald at Irvine Improv, 527 Spectrum Center Dr., Irvine, (949) 854-5455, improv.com/irvine 7 p.m. $29 21+ —WYOMING REYNOLDS

[FILM]

Dance, Magic, Dance!

Labyrinth

Whatever cosmic energy was involved in combining the dramatic talent of Jennifer Connelly, the star power and charisma of David Bowie, and the imagination of Jim Henson to produce this film was a blessing, as it remains one of the most endearing fantasy films of all time. The story kicks off as a rebellious teen casts her baby brother to Jareth, the Goblin King, and then she must solve a labyrinth to rescue him. In between are memorable songs, a masquerade-ball scene and Bowie's wig. Feel enchanted all over again at the Bowers.

Labyrinth at Bowers Museum, 2002 N. Main St., Santa Ana, (714) 567-3600; www.bowers.org. 7 p.m. $5-$15 —AIMEE MURILLO

sat/08/17

[FOOD & DRINK]

TALKIN' 'BOUT TACOS

TacoFestival

Tacophiles, it's time to put your taco-gorging talents to good use at the Ninth Annual Taco Festival. Local vendor/volunteers will gather at the Downtown Fullerton Plaza to shell out an assortment of tacos; the proceeds from which will be donated to Fullerton Museum Center and the Fullerton Sister City Association (an organization that teams up with cities around the world to build understanding and cultural tolerance). Admission is free, but after that, it's all about how many tacos you can handle. We're good for at least a dozen.

Ninth Annual Taco Festival at Fullerton Museum, 301 N. Pomona Ave., Fullerton, (714) 738-6595, www.facebook.com/fullertonmuseum. 5 p.m. Free; tacos available for purchase. —ERIN DEWITT

[LITERARY EVENTS]

Write On

A Reading With Alice Bag & Friends

Legendary punk singer, writer and activist Alice Bag headlines this short but poignant event. Bag will likely read an excerpt from one of her tomes—maybe *Violence Girl: East LA Rage to Hollywood Stage* or *Pipe Bomb for the Soul*—to ignite the audience's anger and resistance. Also appearing are multidisciplinary artist, filmmaker and musician Jessica G.Z., who writes incredible zines, distributed through her Arts and Crass, and poet francisco aviles pino jr., an undocumented queer writer from Mexico. Meet with each writer, then perhaps purchase their works.

A Reading With Alice Bag & Friends at Anaheim Public Library, 500 W. Broadway, Anaheim, (714) 765-1880; www.anaheim.net/902/Library 2 p.m. Free. —AIMEE MURILLO

sun/08/18

[CONCERT]

¡Viva Chile!

Mon Laferte

Chilean singer/songwriter Norma Monserrat Bustamante Laferte impressed audiences at this year's Coachella with her dynamic voice and pop-fusion sensibilities. Mon Laferte—as she's better known throughout the hemisphere—returns to Southern California with a tour in support of her latest album, *Norma*, which was recorded in Los Angeles and produced by At the Drive-In guitarist Omar Rodriguez-Lopez. It's a conceptual work chronicling the distinct stages of a couple's love. At this show, you'll understand why Mon Laferte is Spotify's most-listened to Chilean artist around the world and her music videos routinely tally hundreds of millions of views.

Mon Laferte at the House of Blues at Anaheim GardenWalk, 400 Disney Way, Ste. 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. 7:30 p.m. $55. —GABRIEL SAN ROMÁN

[FILM]

Naughty and Nice

Pillow Talk

Named one of the 10 best films of 1959 by *The New York Times*, *Pillow Talk* marked the return of director Michael Gordon (grandfather of actor Joseph Gordon-Levitt) to Hollywood after being blacklisted in 1950, garnered Doris Day her first and only Oscar nomination, and launched one of the most successful screen pairings in movie history in the form of Day and hunky Rock Hudson. This twisty tale of false identities, party lines and playing the field also won the Oscar for Best Screenplay, as well as rescued Hudson's flailing career, so grab yer lawn chairs, fam and friends, then kick back with two of the swankiest sex symbols from yesteryear!

Pillow Talk at Casa Romantica Cultural Center and Gardens, 415 Avenida Granada, San Clemente, (949) 498-2139, casaromantica.org. 8 p.m. $5, members, free. —SR DAVIES

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mon/08/19

[ART]

Wild World

'Gwynn Murrill: Sculptures'

Michigan-born sculptor Gwynn Murrill is best known for her sculptures of animals that give the illusion of being living, moving creatures. Whether they are crafted out of marble or wood, these almost-lifelike pieces show the curious, natural side of the animal kingdom. Many of Murrill's designs are inspired by the wildlife of Southern California, where she's been based since the 1970s. You can see her incredible work at Laguna Art Museum.

"Gwynn Murrill: Sculptures" at Laguna Art Museum, 307 N. Cliff Dr., Laguna Beach (949) 494-8971, lagunaartmuseum.org. 11 a.m. Through Sept. 22. $5–$7. —AIMEE MURILLO

tue/08/20

[FILM]

Don't Miss It

Ferris Bueller's Day Off

If you want to relive Shermer High in the Northern Chicago suburbs, then you might as well hop in that 1961 Ferrari 250 GT California Spyder and witness Matthew Broderick at his finest, with Mia Sara and Alan Ruck serving as close pals, Jennifer Grey as his sister, and, of course, Jeffrey Jones as main foe Principal Rooney. Look closely, and you'll also see a young Charlie Sheen playing a degenerate. Whether this is your first or 400th viewing of the 1986 classic *Ferris Bueller's Day Off*, there's no better way to experience it than beachside. Life does move pretty fast, after all.

Ferris Bueller's Day Off at Alfredo's Beach Club, 5100 E. Ocean Blvd., Long Beach, (562) 434-6121, www.facebook.com/moonlightmoviesonthebeach. 8 p.m. Free. —WYOMING REYNOLDS

wed/08/21

TRACEY ROMAN

[THEATER]

NOT EVEN PAST

Beast On the Moon

Richard Kalinoski's 1995 play *Beast On the Moon* is about surviving. Its two leads—Armanian American lovers burdened with pain, loss and the guilt of not being among 1.5 million murdered in the genocide by Turkey—respond as if directed by ghosts and tradition, a vividly undead past, so their feeble if sincere efforts to create a new life make them seem like sadistically manipulated puppets, as if they're victims. As an avuncular narrator guides them, contemporary audiences know real-life truths are still being struggled with.

Beast On the Moon at International City Theatre, 330 E. Seaside Way, Long Beach, (562) 436-4610; ictlongbeach.org. 8 p.m. Through Sept. 8. $47-$55 discounted tickets available. —ANDREW TONKOVICH

[COMEDY]

Best of the Wurst

Wurst Wednesday

Comedy has gotten generations of people through hardship. In these difficult times, the Rec Room is putting smiles back on audience's faces with this monthly showcase. And the best are at Wurst Wednesday, hosted by Marty Wurst, with professional joke-makers opining, venting and lightening everyone's mood. Admission includes a free bratwurst and beer to enjoy while your sides split from laughter. So come for the food and stay for the standup—everyone's a wiener!

Wurst Wednesday at Rec Room HB, 7227 Edinger Blvd., Huntington Beach, (714) 316-0775, www.recroomhb.com. $20. 21+. —AIMEE MURILLO

thu/08/22

[PERFORMING ARTS]

Less Is More

Haemil: Traditional Korean Music and Storytelling

From creation myths to *Avengers* films, storytelling has come a long way. As more whistles and bells have been added, it has become more of a generic commodity than a sacred tradition, and something may have been lost. Pansori is a 350-ish year-old, traditional, Korean style of storytelling performed by a vocalist and a drummer. Though the content of the Pansori songs has been subjected to the influences of various governments over the ages, the form itself remains alive and well. Now, the Haemil team returns to the Muck to demonstrate the medium, as well as break through cultural and historical barriers.

Haemil: Traditional Korean Music and Storytelling at the Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595; www.themuck.org. 7:30 p.m. $15-$30. —SCOTT FEINBLATT

COURTESY OF UNIVERSAL PICTURES

[FILM]

WINNER TAKES ALL

Street Fighter

The action! The costumes! Jean-Claude Van Damme's high kicks! Come join the folks from Nostalgic Nebula to discuss the deliciously campy 1994 film, *Street Fighter*. This film was notoriously divisive for fans of the video game it was based on and has since been regarded as a guilty pleasure. Preceding the movie will be live rock covers of classic game theme songs by the Funny Noises, while guests are encouraged to dress up like their favorite characters from the movie. After the screening, stars Miguel Nuñez Jr. (who plays Dee Jay) and Andrew Bryniarski (Zangief) will chat with the Nostalgic Nebula hosts about the making of the film, then field questions from the audience.

Nostalgic Nebula presents *Street Fighter* at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, thefridacinema.org. 7:30 p.m. $15. —AIMEE MURILLO

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PHOTOS BY EDWIN GOEI

Sinaloan Shrimp Splendor

Food truck El Cevichazo delivers its regional seafood dishes to a permanent home in Garden Grove

BY EDWIN GOEI

"What kind of beer would you like for your michelada?" the waitress asked.

I told her Modelo, but I only said so because I remembered it was the beer of choice the last time I was in a Sinaloan mariscos joint similar to El Cevichazo. The truth is I had no idea. Even though I've sampled micheladas in minuscule amounts at food festivals, I haven't really had enough to know whether I was going to like it as a full-sized serving.

When she came out of the kitchen with it, I realized what I was committing to. The drink wasn't in a pint glass or a mug, but rather a humongous Franken-stein. It took all her arm strength to carry it over, and when she set it on the table, the vessel made an audible thud. As if its size weren't intimidating enough, the brim was caked in red chile powder and salt. But as I took my first drag from the straw, I was instantly invigorated. It refreshed me in a way beer by itself never could. With a tomato juice bent, it's true that a michelada is Bloody Mary's Mexican cousin, but it's a distant relative. It's not as harsh or as thick, instead, it's spicier and fizzier. And when I drank this michelada with my eyes closed, I was transported to a Mexican beach resort, complete with blue skies, sand between my toes and waves lapping the shore.

However, El Cevichazo is actually in a Garden Grove strip mall, inside a room that had a rotary fan trying vainly to make up for the lack of air conditioning. But at least I was indoors. A couple of months ago, El Cevichazo only operated out of a food truck. This space—which the owners recently claimed from a failed Subway—is its first brick-and-mortar, but the food is the same. And the menu still reflects the Sinaloan love for shrimp.

Reminiscent of that *Forrest Gump* scene, shrimp is presented in almost every way imaginable. First and foremost are the shrimp ceviche tostadas and shrimp cocteles served in sports-trophy-sized chalices. If you're looking for the signature dish of the region, though, it's the aguachile. You can take it in three ways: "verdes," in which lime and chile is dominant; "negro," for which a splash of soy sauce gets involved, and "flaming hot," which is the "verde" served atop Flaming Hot Doritos.

Regardless of your choice, you should know the shrimp in all the aguachiles are served essentially raw. Since it's prepared to order, the acid of the lime will have begun to "cook" the shrimp only slightly. As such, what you'll eat will have the fleshy texture and gray pallor of, well, raw shrimp.

If you want something prepared with fire instead of citrus juice, there's a list of cooked items under the title *"barra caliente."* For the camarones empanizados, the prawns are breaded and deep-fried—not unlike what you get at Red Lobster. The camarones rancheros is a saucy stir-fry with tomato and herbs; it's served with a side of rice.

For those who like the peel-and-eat shrimp experience at Boiling Crab, there's the camarones cucaracha. The best dish, however, is the camarones Culichis. Named after Culiacán, the capital of Sinaloa, it has a top layer of melted cheese and shrimp enrobed in a thick, jade-green sauce made of pohlano and serrano chiles and Mexican crema.

There are also wonderful empanadas, which, of course, contain shrimp. When you bite into a flaky half-moon, you'll discover a cheese stretch rivaling that of a Chicago deep-dish pizza. And there's no hotter guacamole this side of the Rio Grande than what's served as its dipping sauce.

Other items, such as the flash-fried sushi rolls stuffed with shrimp and cream cheese, might strike a newcomer as an odd thing to find in a Mexican seafood restaurant, but sushi is as popular in Sinaloa as it is in L.A. The rolls, however, are as Japanese as banda Sinaloense music is German. The rice can be a bit gummy, and one of the rolls is encrusted with crushed Hot Cheetos.

Then again, it's not as if the michelada I was drinking was immune to arguments against its own authenticity. Depending on where you're from in Mexico, you might say the tomato juice in it is heresy. But as I sucked up the last dregs, making a hollow sound with my straw, there's one thing that's inarguable: This serving wasn't big enough.

EL CEVICHAZO
13231 Garden Grove Blvd., Garden Grove, (714) 462-6305. Open Wed.-Sun., 10:30 a.m.-8 p.m. Dishes, $3.50-$24.99. Beer and micheladas.

WHAT THE ALE
» GREG NAGEL

What the Kveik?

Without yeast, there is no beer. Without beer, there is no fun. So far this year, the trend is all about a yeast that has been handed down from generation to generation in Norway for centuries called Kveik (pronounced "queek").

Of course, yeast has more properties than simply creating alcohol and CO2 gas that makes your beer boozy and bubbly. Different strains of yeast have incredibly different properties, thus creating the myriad of beer styles we have today. If you've ever tasted a Weihenstefaner Vitus, you've no doubt picked out the lush banana character. If you've had a Belgian tripel, there's that immense spiced character.

With Kveik-fermented beers, it's more than just flavor. It has yeasty superpowers. Most ale yeasts produce flaw-free beer at around 68 degrees. Any higher, they'll give off unwanted esters, phenols or other compounds that are both unwanted and unpleasant. Kveik, for whatever reason, can ferment at as high as 100 degrees without any discernible off notes. Higher temps = faster turnaround. Faster turnaround means more beer for everyone.

"Yeah, you totally have the ability to ferment beers with this yeast strain very quickly," notes Evan Price of Green Cheek Beer Co. in Orange. "I've heard of brewers being completely done with fermentation in a matter of three days and being able to cool the beer down at that point." Most turnarounds take more than double that time.

"We're able to pull some pretty great tropical fruit-like aroma out of it, with mango and lychee characters being the most notable," Price says of the flavor. "I've had it in a hazy IPA by Modern Times and it worked perfectly with the hop profile they went with."

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PHOTOS BY ERIN DEWITT

The Best Kind of Vice

Vegan-friendly Little Vice offers a Baja Mexico vibe

LONG BEACH LUNCH
» ERIN DEWITT

Call it a bar with excellent vegan-friendly Mexican food. Or call it a restaurant with a cool bar setup and an impressive natural-wine and craft-beer selection. According to owners Dakotah Challacombe and Jonathan Potalivo, either assessment of the Little Vice works just fine.

"A lot of amazing wine bars don't have the same grasp on how the beer industry works, so it's always unbalanced in our opinion," says Challacombe. "This is where we feel unique, being a company that bridges this gap while also keeping an amazing food menu."

Childhood friends who grew up going to Baja Mexico, surfing and eating tacos, Challacombe and Potalivo are also co-partners of the American Dream at Pacific City in Huntington Beach. And while that restaurant is upscale classic American fare (or "kick-ass burgers and brew," as the shop proclaims), this venture's theme heads decidedly south.

You may have seen the vacant space located on Seventh Street and Coronado, with its large, window-lined patio and, most notably, decent-sized parking lot. Before Little Vice debuted in late July, Challacombe and Potalivo completely overhauled the interior, painting everything in a palette of coastal pastels. They crafted Mexican-tiled tables, a sizable concrete bar and Miami-vibe neon signs.

When you go, you're given two menus, one of food and one listing Little Vice's 24 rotating beers on tap, complete with flavor profiles, plus a curated list of natural wines. There's also a house michelada, made with fresh mix and a Modelo.

The food menu features starters such as a tangy, addictive vegan aguachile, a bowl of briny hearts of palm and cucumber slices, served with tortilla chips. There's also a list of proteins—al pastor, carnitas and carne asada, plus meatless options such as vegan chorizo and vegan shrimp—that are available as tacos, tortas, burritos or bowls.

I ordered the torta with vegan chorizo, a smoky-hearty version made with roasted cauliflower; it comes with a black-bean spread, avocado salsa, romaine leaves and a creamy chipotle aioli, all stuffed inside a flour-dusted loaf.

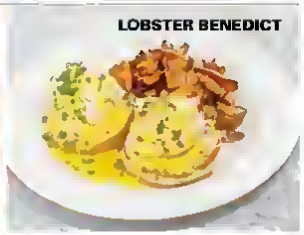
"For the tortas, we got a local bakery, Gusto Bread, to custom-make us perfect, naturally leavened pantuflas, which is a Mexican version of a ciabatta bread," says Challacombe. "We're taking some authentic elements and bringing them together with our different take on sauces and toppings."

Little Vice's medium-large tacos range from $5 to $6 apiece—all the more reason to go on Tuesdays or during Siesta Hour, when tacos cost $2 less. Each features a single, expertly made, sturdy corn tortilla. The house-favorite al pastor is spicy, sweet and loaded with pineapple, so much so it verges on acidic. "We cut it off the spit!" says Challacombe of the meat. "This was our main idea for this restaurant because it showcases our travels to Baja Mexico growing up and getting these tacos right off the spit."

However you eat your way through Little Vice's menu, your journey must end with the vegan mini churros. Much denser and crunchier in texture than the standard version, the six dark, golden flutes are coated in cinnamon-sugar crystals. Each order comes with three decadent dipping sauces: a chunky caramelized-pineapple, a smooth borchata (my favorite) and a rich Mexican chocolate (the only thing on the plate that's not vegan).

While Little Vice may heavily take its inspiration from Baja, its vegan-friendly dishes loaded with spice and bold flavor, all of which pair well with an ice-cold craft beer you've never heard of before, are actually very much Long Beach.

LITTLE VICE
3317 E. Seventh St., Long Beach, littlevice.com



PHOTOS COURTESY OF LAS BRISAS

A Sunday Afternoon in Laguna

Brunching seaside at Las Brisas

EAT & DRINK THIS NOW
» GREG NAGEL

Orange County has many epic views. Some of our beach scenes can draw a crowd, generally around sunset, when what happens in front of the eventide can be just as beautiful, like seeing an Instagram influencer's husband patiently snapping pose after pose until landing on just the right one or, if you're lucky, witnessing some poor guy drop to one knee and propose with waves crashing in the distance.

If you've ever dined at Las Brisas in Laguna Beach, it's likely you've watched a parade of this activity throughout your meal, as though it's dinner theater.

When it was built in 1938, it was the Victor Hugo Inn, the historic building was converted to Las Brisas in 1979. I'm sure everyone reading this has gone on a date, battled through a Valentine's Day dinner, or celebrated a birthday at this iconic spot. I haven't been in a while, and on a recent visit, I found a lot had changed. The bar and lounge area have been revamped to bring in a modern coastal bohemian vibe, but perhaps the biggest change is the new culinary program driven by executive general manager Michael Gaines, who returns to Orange County after several years in the Bay Area.

Arguably, the best part of Las Brisas remains the same: getting paired with a hilarious server. "Let me give you a Spanish lesson," offered Ricardo while popping a cork on a green bottle of bubbly. "What is 'Anita Lava Latina' spelled backward?"

"I might be drunk, but I think it's a palindrome," I replied.

"Nope, it's 'Anita Lava Latina' from and back!" he says as we all laugh.

Ricardo is as good at cracking dad jokes as he is at keeping the bottomless mimosas flowing.

Among Gaines' changes is switching brunch from a buffet-style affair to a four-course prix fixe. First up is a basket of fresh, warm bread, a silly amount of straight-from-the-farmers'-market berries, and drinks. I went with the Dante, named after Las Brisas' most tenured server, who still works there; it's an ultra-refreshing pink, margarita-style cocktail with Casa Noble Crystal organic tequila, pomegranate and fresh lime.

The starters include pozole, caesar salad, even shareables for the kids such as yogurt and granola. My pick was easily the salmon tostada, which is ultra-vibrant with smoked salmon and pickled pink onion.

The entrées are rounded out nicely with coastal Mexi-fusion such as the filet and lobster enchiladas, omelet al pastor, and baked eggs with chorizo. There's also a lobster Benedict and, for those with a sweet tooth, French toast coated in all things yum, including cocoa nibs and macadamia nuts. We chose classics: huevos rancheros topped with rich, red guajillo sauce and chilaquiles, both made with house tortillas.

As if that's not enough, there's a choice of dessert. I highly suggest taking any scenic selfies *before* you eat; otherwise, your fam might think you're announcing a baby on the way.

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361 Cliff Dr., Laguna Beach, (949) 497-5434, www.lasbrisaslagunabeach.com

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COURTESY OF LIONSGATE

This Is the End

Apocalypse Now: Final Cut wraps up Coppola's vision of the Vietnam War

BY AIMEE MURILLO

In April 2019, director Francis Ford Coppola premiered the definitive version of his 1979 film, *Apocalypse Now*, at Tribeca Film Festival. Finally at peace with this version, *Apocalypse Now: Final Cut* is meant to be the happy medium between the original release and the 2001 *Apocalypse Now Redux*, an extended version that included deleted scenes and ballooned the film's running time to a hefty three hours and 20 minutes. (Not to mention the 289-minute bootleg VHS version that has floated around home-video obscurity.)

Apocalypse Now: Final Cut arrives in theaters nationwide on the heels of its 40-year anniversary with a brand-spanking-new 4K restoration from the original camera negative footage and a runtime of three hours and two minutes.

That Coppola has continued to tinker with his darkly psychedelic vision of the Vietnam War after all these years should surprise no one, considering the disastrous circumstances under which it was made in the first place. Now the stuff of studio legend, Coppola's three-year stint of production hell included a typhoon, Marlon Brando's drunken unpreparedness and unprecedented weight gain, Martin Sheen's heart attack, thousands of dollars of film equipment being destroyed, and major script rewrites.

Coppola attacked his mythic collection of "a million feet of film" in the editing room like an explorer hacking away at bushes in the jungle (or an even more brazen comparison would be Sheen's character Captain Benjamin Willard slaying Brando's Colonel Walter Kurtz in the film's final climactic scene), but to appease an audience and an already-irritated studio, the 1979 film was hastily signed, sealed and delivered to the box office without much of the exposition Coppola and co-writer John Milius crafted.

This year seems to be the time that lengthy features get rereleased with expanded runtimes and extra footage. Earlier this summer, director Ari Aster announced, only two weeks after his sophomore feature, *Midsommar*, arrived in theaters, that a three-hour version would be released. Similarly, after less than two weeks in theaters, Quentin Tarantino hinted that a four-hour cut of his latest film, *Once Upon a Time... in Hollywood* was under way. (Speaking on behalf of my own butt, which had to sit through that nearly three-hour feature, Tarantino's words ring more like a threat.)

So does *Apocalypse Now: Final Cut* seem worth the hallyhoo, the trouble, the expense and the butt soreness? It definitely holds up in its sobering diatribes against power and the inhumanity of war. The film begins with a drunken, disoriented Willard holed up in his Saigon hotel room awaiting a new mission. He's then tasked by military intelligence officers to "terminate with extreme prejudice" U.S. Army Special Forces Colonel Kurtz, an exemplary military official who has been ordering his commanding army to enact obscenely odd and grotesque acts of cruelty from his position in Cambodia, including the murder of two suspected Vietnamese double agents.

Willard embarks on his secret mission with a colorful crew, including a teenaged Laurence Fishburne as the South Bronx-born soldier "Clean", an Orange County surfer named Lance (Sam Bottoms), New Orleans-native "Chef" (Frederic Forrest), and Chief (Albert Hall), the boat commander with whom Willard often clashes over authority. On their way up the river to Kurtz, the crew encounter a range of strange and affecting scenes and questionable characters, from Robert Duvall's Lieutenant Colonel Bill Kilgore to Dennis Hopper's crazed countercultural photojournalist, who praises Kurtz's cryptic ramblings as poetic.

The additional footage includes the controversial French-plantation scene, which featured Coppola's son Gian-Carlo in a cameo, and a humorous sequence in which Willard and crew steal a surfboard from surf-loving Kilgore, as well as Kilgore's search for it afterward. I haven't seen *Apocalypse Now* since college, but this version felt more complete and fresher, with its superb audio-visual elements bolstering specific scenes, such as Kilgore's depraved napalm raid set to Wagner's "Ride of the Valkyries." If one is wanting to revisit it, the movie theater is the perfect place to take it all in, as the piercing artistry of Coppola's film permeates the senses.

After all these years, Coppola's reworking of his original work speaks to the way he needs film to communicate messages with his audiences. *Apocalypse Now* is and always will be an enduring dialogue about the torment of empires, as much on the part of the ruler as the ruled, about the desecration of nature and its effects on an entire civilization. It doesn't aspire to bring in the Vietnamese perspective, unfortunately, but Kurtz's misery as a self-imposed demigod and Willard's disillusioned first-person narration serve as fitting condemnation of it all. Coppola can finally relish that this film's legacy fits his singular vision.

AMURILLO@OCWEEKLY.COM

APOCALYPSE NOW: FINAL CUT **was directed by Francis Ford Coppola, written by John Milius and Coppola, and stars Martin Sheen, Marlon Brando and Robert Duvall. At the Frida Cinema, 305 E. Fourth St., Santa Ana; thefridacinema.org. Mon.-Thurs., Aug. 22, 1, 4:30 & 8 p.m. $7-$10.50.**

Jerk Alert!

BY MATT COKER

COURTESY OF WARNER BROS

Blinded By the Light. A British teen (Viveik Kalra) of Pakistani descent writes poetry to escape the intolerance of his hometown and inflexibility of his father (Kulvinder Ghir). But the lad does not find his voice until a classmate (Aaron Phagura) introduces him to the music of Bruce Springsteen. *Regency Westminster, (714) 893-4222. Opens Thurs., Aug. 15. Call theater for show times and ticket prices, also at various theaters; www.fandango.com. Opens Fri. Visit site for locations, show times and ticket prices.*

Kerry Tribe: Double. The artist's single-channel video work has five women who nominally resemble one another reflecting on subjects ranging from their impressions of Los Angeles to their participation in this project. *Grand Central Art Center; www.grandcentralartcenter.com. Open Tues.–Thurs., 11 a.m.–4 p.m., Fri. Sat., 11 a.m.–5 p.m., Sun., 11 a.m.–3 p.m. Through Sept. 22. Free.*

Cassandro, the Exotico! Marie Losier's 2018 documentary follows the star of a gender bending, cross-dressing wrestling troupe. After 26 years in the ring and no retirement plans, Cassandro must reinvent himself thanks to broken bones and metal pins in his body. *The Frida Cinema, thefridacinema.org. Thurs., Aug. 15, 2, 4, 6 & 8:30 p.m. $7–$10.50.*

Rumble Fish. After Motorcycle Boy (Mickey Rourke) abolishes gang warfare and disappears, his teen brother Rusty James (Matt Dillon) breaks the treaty and gets into a rumble—just as his older bro reemerges. *The Frida Cinema, thefridacinema.org. Thurs., Aug. 15, 2, 4, 6 & 8 p.m., Sun., 2, 4 & 6 p.m. $7–$10.50.*

One Week* and *Sherlock Jr. This Compass event features two silent films by the great Buster Keaton that are introduced by academic Steven Ferry. *Laguna Art Museum, (949) 494-8971. Thurs., Aug. 15, 6 p.m. $5–$7, ages 17 and younger, free.*

Woodstock: 3 Days of Peace and Music: The Director's Cut. Michael Wadleigh's 1971 Best Documentary Oscar winner was shot over three days in August 1969 on Max Yasgur's upstate New York dairy farm. *Various theaters, www.fathomevents.com. Thurs., Aug. 15, 7 p.m. $12.50.*

RiffTrax Live: Giant Spider Invasion. Something falls out of the sky before gigantic arachnids (with a taste for human flesh) invade a rural Wisconsin town. *Various theaters, www.fathomevents.com. Thurs., Aug. 15, 8 p.m., Tues. 7:30 p.m. $12.50.*

Hoax. An investigative team ventures deep into the remote Colorado wilderness after a group of young campers is viciously murdered by what may have been Bigfoot. *The Frida Cinema, thefridacinema.org. Fri., Wed.–Thurs., Aug. 22, 2:30 p.m., Sat., 2:30 & 5 p.m., Mon.–Tues., 2:30 & 5:30 p.m. $7–$10.50.*

The Greatest Showman. P.T. Barnum (Hugh Jackman) rose from nothing to create a circus and worldwide sensation. *Courreges Park, (714) 839-8611. Fri., 6 p.m. Free*

The Jungle Book. It's the 2016 live-action version of the Disney animated classic. *Irvine Regional Park, (714) 973-6835. Fri., 6 p.m. Free*

The Muppet Movie. After a fateful meeting with a big-time talent agent in a Southern swamp, Kermit T. Frog heads for Hollywood to be a star. *Grand Park, (949) 243-7750. Fri., 7:30 p.m. Free.*

A Nightmare on Elm Street* + *Wes Craven's New Nightmare. HorrorBuzz.com presents a double feature of the films by genre master Wes Craven. *The Frida Cinema, thefridacinema.org. Fri., 7:30 p.m. $13 for both films.*

Blue Velvet. A young man (Kyle MacLachlan) finds a severed ear in a field, sticks his prodigious chin where it does not belong and finds his balls in the grip of a psychopath (Dennis Hopper), who also kidnapped the child of a nightclub singer (Isabella Rossellini). *The Frida Cinema, thefridacinema.org. Fri.–Sun., 8 p.m. $7–$10.50.*

Mary Poppins Returns. Rob Marshall's 2018 reboot of the Disney classic has the magical nanny (Emily Blunt) returning to help the grown Banks siblings and Michael's children through tough times. *TeWinkle Park; costamesaca.gov Fri., 8 p.m. Free*

A Bug's Life. John Lasseter's 1998 animated comedy is about a misfit ant (voiced by Dave Foley) looking for "warriors" to save his colony from greedy grasshoppers. *Newport Dunes Waterfront Resort & Marina, (949) 729-3863. Fri., dusk. Free, but there is a fee to park.*

Japan Film Festival Los Angeles 2019. Though most of this event takes place in LA, there are some associated local screenings. See our Special Screenings column online for details. *Newport Beach Higashi Hongan-ji; www.jffla.org. Sat. Sun. $15 per program.*

How to Train Your Dragon. The Hidden World. Hiccup (voiced by Jay Baruchel) races Grimmel (F. Murray Abraham) to find a secret dragon utopia. *Travis Ranch Youth Park, (714) 961-7192. Sat., 8 p.m. Free.*

Moana. A young princess and navigator (voiced by Auli'i Cravalho) search the South Pacific for a fabled island of mysterious secrets. *Newport Dunes Waterfront Resort and Marina, (949) 729-3863. Sat., dusk. Free, but there is a fee to park.*

The Rocky Horror Picture Show. The pioneering midnight movie starts with the car of sweethearts Brad and Janet (Barry Bostwick and Susan Sarandon) breaking down near the eerie mansion of Dr. Frank-N-Furter (Tim Curry). Live shadow-cast troupe Midnight Insanity performs. *Art Theatre, (562) 438-5435. Sat., 11:55 p.m. $9–$12.*

***A Boy Named Charlie Brown.* 50th Anniversary Restoration & Rerelease.** Linus gives his blanket to Charlie Brown for good luck in a national spelling bee, realizes he can't live without it, travels with Snoopy to New York to fetch it and discovers ol' Chuck misplaced it. Good grief! *Cinemark Century 20 Huntington Beach, (800) 967-1832. Sun., 11 a.m. & 1 p.m. $8.50–$11.25; also at Starlight Cinema City, (714) 570-6700. Sun., 11 a.m. & Wed., 4 p.m. $5–$8; the Frida Cinema, thefridacinema.org. Sun., noon & 2 p.m., Wed., 5:30 & 7:30 p.m. $7–$10.50; and Regency Westminster, (714) 893-4222. Sun., noon, Wed., 7 p.m. $5.50–$10.50.*

Pillow Talk. An interior decorator (Doris Day) and womanizing composer (Rock Hudson) share a telephone party line. *Casa Romantica Cultural Center and Gardens; casaromantica.org. Sun., 8 p.m. Free, or $5 for reserved seating.*

Apocalypse Now: Final Cut. See "This Is the End," page 20. *The Frida Cinema, thefridacinema.org. Mon.–Thurs., Aug. 22, 1, 4:30 & 8 p.m. $7–$10.50.*

Millennium Actress. The late Satoshi Kon's 2001 anime masterpiece mixes reality and memory as a filmmaker and his assistant are drawn into a retired star's recount of her pursuit of a mysterious man. Dubbed in English from original Japanese. *Various theaters; www.fathomevents.com. Mon., 7 p.m. $12.50.*

Trolls. The Bergens invade Troll Village, forcing Poppy (voiced by Anna Kendrick) and the curmudgeonly Branch (Justin Timberlake) to set off on a journey to rescue her friends. *Various Regal/Edwards theaters; regmovies.com. Tues., 10 a.m. $1*

The Goonies. A group of misfits seek pirate treasure to save their home. *Cinepolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; also at Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 635-1888. Tues., 7 p.m. $10.*

Ponyo. Sosuke finds a goldfish trapped in a container on the beach, names her Ponyo and keeps her as a pet. Little does he know that Ponyo is the daughter of a mysterious aquatic wizard. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Tues., 7:30 p.m. $8.*

Minions. Scarlet Overkill (voiced by Sandra Bullock) and her husband Herb (Jon Hamm) recruit three Minions in a plot to rule the world. *Various Regal/Edwards theaters; regmovies.com. Wed., 10 a.m. $1*

Jannat. Mina Bozorgmehr and Hadi Kamali Moghadam's film is inspired by the ancient Hormoz Island myth in which people sacrifice clothing of the deceased to the sea so that the goddess Sea-Mother will cleanse their souls. *UC Irvine, (949) 824-6117. Wed., 6:30 p.m. Free.*

Back to the Future. Michael J. Fox plays a teen who travels back in time to when his parents were still in high school. *Surf Theater, (714) 930-2345. Wed., 7 p.m. Free.*

Rush: Cinema Strangiato. The Canadian hard-rock trio hits big screens globally for the first "Exercise in Fan Indulgence." *Various theaters; cinemastrangiato.com/tickets/. Wed., 7 p.m. $11.49–$15.*

Fight Club. David Fincher's satirical 1999 tale—from screenwriter Jim Uhls' adaptation of the Chuck Palahniuk story—tackles (or rather punches) social isolation and spiritual disconnection. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $9.*

Street Fighter. Cosplay-lovin' Nostalgic Nebula presents a 25th anniversary screening event with music! *The Frida Cinema, thefridacinema.org. Thurs., Aug. 22, 7:30 p.m. $15.*

Captain Marvel. Carol Danvers (Brie Larson) becomes one of the universe's most powerful heroes as Earth is caught in the middle of an alien race war. *The Strawberry Bowl, (714) 928-3894. Thurs., Aug. 22, 8 p.m. Free.*

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Without a Trace

Examining what the Colored Pencil Society of America can do

BY DAVE BARTON

COURTESY OF BREA GALLERY

The Colored Pencil Society of America (CPSA) is a nonprofit enthusiastic enough about art created with colored pencils that it's working to get you to take it seriously, too. While the name evokes images of children biting their lip while coloring worksheets, the exhibition at Brea Gallery is far too impressive for thoughtless wisecracks. Juried by Jean Stern, executive director of the Irvine Museum Collection at UC Irvine, the 118 framed drawings are all high-quality, subject to fairly rigorous standards of lightfastness (how long color lasts after being exposed to UV), as well as fairly strict regulations about what can be used as source material.

CPSA's rules demand that the image must be the artist's own pictures, but I'm not sure how closely those dictates are complied with or how the work is vetted; a quick Google search revealed at least one award-winning picture was based on a photo that was not taken by the artist. But the larger issue for me is that the more a work on display resembles a photograph—and there is a lot of it here—the more likely it's by someone using something akin to a camera obscura, a device that allows artists to trace a projected image.

Using a drawing tool that allows tracing makes the resultant art second-tier, despite its use by greats such as da Vinci, Caravaggio, Vermeer and Warhol (who sometimes used a slide projector). If you're copying an image instead of using your imagination and *skill*, then how is it really *your* art? Yes, you may need to understand tone and value, may have colored the final image, which required some talent to do so even somewhat realistically. That last item, unfortunately, raises the question: Why not just take a photograph and stick it in the frame? It's a better representation of captured life than your drawing will ever manage.

While it may not take the 10,000 hours bandied about by journalist Malcolm Gladwell to master something, drawing and painting takes time. It's hard work. I can appreciate someone tracing at the beginning, getting the feel of the pencil in hand, as well as for the real-world experience of seeing just how much time it takes, but artists who don't want to make the sacrifice or do the work required to be good aren't really worth our attention.

I have avoided any specific mention of what I suspect may be traced—and there appears to be a lot of it—no matter the other skills that have been used to bring the picture to life. That eliminates much of what's on display, to be frank, though I don't intend to point a finger at anyone in particular. In part, that's because there aren't any curation notes, but also because I'm not particularly interested in shaming anyone.

The ironic *Prosperity* by Richard Huck is a drawing of a cardboard building, water tower and flattened mountain landscape, an obtrusive oil pipeline snaking through the middle of it. All different shades of brown and gray, it reads more like a graveyard. Devoid of people, the artificial Magritte clouds amid blue sky and the smattering of green grass at the bottom of the frame are the only things still living. Jennifer Lenn's *Tea Time* transports the viewer back to childhood, with its plush frog and bunny sitting around a tea pot while a small white mouse nibbles at a checkerboard petit four. Her expert ability to create texture in the background breaks up that corner via cross-hatch shading, while its darkness makes the colors of a nearby throw pillow pop. The clever *Deconstructing Oz* by Jeffrey Batsden demands enough familiarity with the story that you can see all of the different characters suggested by the still-life: an oil can, a tin bucket, a small red heart, straw, two books and a pair of work shoes. Jody Beighley's *Main Street, Saturday Morning* has the quaintness and green foliage of an unhurried thoroughfare, its slightly blurred focus the Vaseline lens of nostalgia. I was fully immersed in Linda Lucas Hardy's *The Substance of Things Hoped For*, its purple-blue grapes on leafy vines rich to saturated Maxfield Parrish color. Deborah Maklowski's *After the Storm* is a wooden dock leading to green water, the shore opposite, the sun rising in the sky over still, peaceful water creates a picture-perfect example of a landscape that captures more than just a pretty picture.

For the future, the process of work such as this needs to be demystified. Art historians and critics, including myself, usually do little to shed light on how work is created, focusing mostly on the materials used or the feelings we have when looking at it. Focusing solely on the ideas is a primarily selfish, insular thing; satisfying only the person writing about it, when opening up the hard work, the blood, sweat and tears behind the art should be our goal.

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ARTSOVERLOAD

» AIMEE MURILLO

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BREA FEST. This family-friendly tasting event features food served by more than 30 of the city's restaurants. Proceeds support citywide art programs. Fri., 6:30-10 p.m. Free; food and drink tickets, $3. Brea Civic Cultural Center, 1 Civic Center Circle, Brea. (714) 990-7600, breaspecialevents.com.

PACIFIC WINE AND FOOD CLASSIC. An exceptional experience featuring summer-inspired cuisine, plus more than 150 different wines and other libations to sip an. Sat.-Sun., 2 p.m. $119-$300. 21+. Newport Dunes Waterfront Resort, 1131 Back Bay Dr., Newport Beach, (949) 729-3863; pacificwinandfood.com.

WITCH WALK DTSA. The monthly gathering for occult, holistic and witchcraft fans in the area includes an opening-ceremony ritual, vendors, and tarot and astrology readings. Sat., 5-10 p.m. Free. Downtown Santa Ana Promenade, 222 W. Second St., Santa Ana; www.instagram.com/witchwalkdtsa.

BREWS AND BLUES IN THE GARDEN. At this outdoor garden party benefit for Fullerton Arboretum, imbibe unlimited craft beer samples, enjoy performances from blues bands and take home a free souvenir glass. Sat., 5:30 p.m. $70. 21+. Fullerton Arboretum, 1900 Associated Rd., Fullerton. (657) 278-3407, fullertonarboretum.org.

RUM TIKI SOCIAL. An annual swap meet and booze party connecting the Orange County, Los Angeles and Long Beach scenes offers live music, vendors, art and fine rum cocktails. Sun., noon-8 p.m. $5-$50. 21+. Rosenon's Lounge, 1115 E. Wardlow Rd., Long Beach, (562) 476-4777. roxannaslounge.com.

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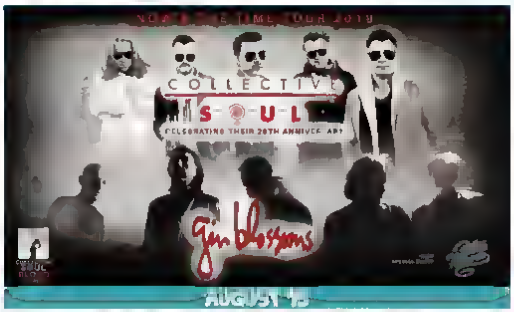

APRIL OR SATICA?

ALEX OH

A Self-Love Supreme

Satica on K-pop, PTSD, loving oneself and her new EP

BY JUAN GUTIERREZ

I met Satica in a quaint café in Chinatown, and as we talk, Ari Lennox's "Shea Butter Baby" plays softly in the background. We connect over being Cal State Long Beach alumni and first-generation Americans. Though she is outwardly bubbly and receptive, I get the sense she's also meticulous and strategic.

In a way, the Cambodian American singer has two personalities. Her professional résumé lists credits by both April Nhem and Satica. "My brother wanted to name me April after the *Ninja Turtles*," she says, giggling. Though her mom decided on Satica, the cartoon-inspired nickname stuck. The theme of identity is front-and-center on her newest EP, *dear april, ily*, the title for which comes from her former AIM screen name.

As is true for many Cambodians in eastside Long Beach, Satica's parents emigrated to escape Pol Pot, whose cruel regime killed an estimated 2 million people. Although her family left the brutality of the Khmer Rouge behind, they still carried invisible scars. "My parents were still struggling with PTSD and a lot of mental issues," she says. "I just needed an outlet. It made me who I am."

The youngest of six, Satica first started writing poetry in small notebooks to express herself. "I got punked on, so I never had a diary," she says. "I knew they would look through it and use it against me and make fun of me for stupid things, so I always wrote poems."

This impulse to write led to her life as a solo artist and songwriter. By chance, the Far East Movement—famous for the 2010 hit "Like a G6"—discovered her music through a mutual friend. "The world is smaller than you think it is," Satica observes. "They were looking for a vocalist, and my friend showed them my work, and then I started working with the Far East Movement."

Her life could have been completely different. After graduating from Long Beach Polytechnic High School, she went to CSULB to study family life and child development in hopes of becoming a social worker or toiling for a nonprofit. "I wanted to do something that will give back to the community just because I felt I was affected by things going on with my family," she says. "I would want to help someone else out."

However, when songwriting became a viable career option, she pounced on the chance. "I got signed with agency Transparency in 2014, and they have a huge network," she says. "I had a collection of songs already written. I actually had one song out, and they bought it from me."

Since then, Satica has worked as a songwriter with K-pop companies SM Entertainment and TEN Music Group and as a solo artist with the LA-based Moving Castle. Last year, she even got the chance to work with Tiffany Young of Girls' Generation as the singer transitioned into a solo career. "When she came over from Korea, I helped her with everything," Satica says. "I vocal produced, helped with soundscape, and helped her get in the rhythm of working here. Because when you work as a K-pop artist over in Korea, it's very different. It's like an artist boot camp. You have x amount you're able to sing, x amount you're able to dance, and everything is a lot more coordinated."

Analyzing someone from the other side of the booth helped Satica shape her EP, which dropped on Aug. 9. It's an emotional, personal recording influenced by Bon Iver, Frank Ocean and Julia Michaels, as well as the state of her life after moving to LA and the end of a long-term relationship. Instead of relying on another person, she had to trust her gut instincts and become more assertive. "I had to learn how to love myself," Satica says. "If you can't love yourself, how are other people going to?"

While having someone to rely on can be good, giving your power away may lead to unsavory people exploiting you. Satica learned this lesson firsthand when she moved to LA. "I think it's different when you're in a city where everyone wants something," she says. "They don't always have the best intentions. I have to remind myself that not everyone operates on the same morals that I do."

During this time, many people whom she had thought of as friends came in and out of her life, another influence on her album's message. "A lot of it is about growth," Satica says. "The reason I call it *dear april, ily* is it's a reminder to love myself."

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COURTESY OF FU MANCHU

Proving Their Metal

Fu Manchu survive time, styles and labels as fans keep wanting more

BY ALEX DISTEFANO

Although hardcore punk bands such as TSOL, Adolescents, Social Distortion and the Vandals put Orange County on the map, musically, in the 1980s, one group from that scene that's often overlooked is Fu Manchu.

According to guitarist Scott Hill, when the San Clemente-based band formed in 1985, their sound was initially punk. "We were called Virulence, and we just played as fast as we could," he says. "[When] we got good enough to play fast at the level we wanted, we started slowing things down a little and getting a little heavier and listening to bands like Black Flag and Blast."

Three years in, Virulence ceased playing, but then Fu Manchu rose from its ashes in 1990. Featuring everyone but Virulence's singer, the new outfit played heavier, chunkier riffs that were most reminiscent of Black Sabbath, Sleep and some so-called Southern California desert-rock bands. The stoner-rock label applies to Fu Manchu's overall sound and image, but, Hill says, such comparisons and compartmentalizing don't matter to band members. "None of us care what any of those terms or labels mean. . . . I remember I first heard the term 'stoner rock' in 1994, and it was in some interview, and I didn't really know what it was, and I just thought, 'All right, whatever.' Now, everyone just does their thing."

Fu Manchu steadily gained popularity over time, releasing music and touring throughout the world. "We have a really big following in Europe," Hill says. "We first went in 1996 and played a lot of raging shows. People knew the music—it was great. We did well, so every year, we would go [again]."

"Actually, we just played a music fest in Greece earlier this year for, like, 10,000 people, and in France, there were, like, 15,000 or 20,000 for this other festival. I'm always amazed, but I think in Europe, they just want to hear anything with a guitar. . . . We have lots of shows already under our belts, and last tour, many were sold out. Anywhere we can play and crank it up loud is cool. We're happy to do it."

In true DIY spirit, the band release their own music, and Hill says they are selling more vinyl records. "We do okay with digital, and it's cool for people who don't or can't play vinyl records, but now, we sell more vinyl than anything," he says. "We sell out of almost every pressing we do, and we sell a lot online and at our shows."

With a career spanning three decades, Fu Manchu have opened for many bands in the punk and metal genres. "Crazy as it sounds, Limp Bizkit opened for us," Hill says. "It was in 1996, and the Deftones asked us to go out with them. I never heard of any of those bands and figured, 'What the hell?' I didn't know anything about rap rock or whatever, and I'm still confused over that style of music, but they were the nicest dudes in the world; they were all so cool. They were very friendly, nice dudes to hang out with on tour."

Still going strong, Fu Manchu have several local shows in the works, including at the Fonda Theatre in Los Angeles on Aug. 31 and at La Santa in Santa Ana on Oct. 4. They're also looking forward to celebrating their 30th anniversary with some surprises for their fans. "Lots of special things will happen," Hill says. "We may do some shows where we play full albums. We may release our entire catalog on vinyl and digital—you just have to wait and see."

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SACHA LECCA

Friday

AZUCARI FEATURING LA SONORA DINAMITA, LAS CHIKAS—TRIBUTE TO CELIA CRUZ: 7 p.m., $17.50, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way Ste. 337 Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

CALISAMBA. 9 p.m., $10, 21+ The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0069; wayfarercm.com.

THE GOOD FOOT: 8 p.m. $5-$7. 21+. Alex's Bar, 2913 E. Anaheim Blvd., Long Beach. (562) 434-8292; alexsbar.com.

GRAILS, NATHAN ROWLES: 9 p.m. $13. all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

JULIAN MARLEY: R FOUNDATION, CALI CONSCIOUS, ALOHA RADIO: 7 p.m., $20, all ages. Garden Amphitheater. 12672 Main St. Garden Grove (949) 415-8544; gardenamp.com

LOVE GANG FOREVER TOUR: 7:30 p.m., $15, all ages. Chain Reaction, 1652 W. Lincoln Ave., Anaheim. (714) 635-5067. allages.com.

DNESIDEZERO. FAKE FIGURES. MINUS KNIVES 8 p.m. $10-$15, 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton. (714) 871-2233; slidebarfullerton.com.

Saturday

CARELESS WHISPERS—TRIBUTE TO GEORGE MICHAEL: 7 p.m., $15, all ages. House of Blues at Anaheim GardenWalk; www.houseofblues.com/anaheim.

HAWTHORNE HEIGHTS 18 YEAR ANNIVERSARY, EMERY: 7 p.m., $25, all ages. Garden Amphitheater gardenamp.com.

HEATSTROKE MINI FEST, FEATURING THE GRITTY END, THE AUTOPSIES; SWITCHBLADE 77: 5 p.m., $5, all ages. The Doll Hut, 117 S. Adams St., Anaheim. (562) 277-0075; www.worldfamousdollhut.com.

MARTY O'REILLY & THE OLD SOUL ORCHESTRA, THE RIVERSIDE, WETWOOD SMOKES. 8 p.m., $10. 21+. The Wayfarer; wayfarercm.com.

NISSUS JONES—TRIBUTE TO AMY WINEHOUSE: 7 p.m., $10-$15. all ages. The Slidebar Rock N Roll Kitchen; slidebarfullerton.com.

RON NOBAYASHI: 7 p.m. free. all ages. Los Ames Restaurant, 128 W. Wilshire Ave., Fullerton, (714) 526-2100; ronkamusic.wix.com/ron-kobayashi.

TRILOBITE, LIKE WOLVES, WE PREY, TORNADIC PETRUS, SOLICE IN MAY, QUICK DEATH: 7 p.m., $10. all ages. Chain Reaction; allages.com.

THE UNTOUCHABLES: 7 p.m. $15. all ages. House of Blues at Anaheim GardenWalk; www.houseofblues.com/anaheim.

YACHTLEY CREW, THE CINERAMAS: 8 p.m., $15, 21+ Alex's Bar. alexsbar.com.

Sunday

THE LAST "LA EXPLOSION" 40TH ANNIVERSARY CELEBRATION, FEATURING THE ZEROS, THE ALLEY CATS, TROTSKY ICEPICK. 2 p.m., $12, 21+. Alex's Bar. alexsbar.com.

LOCAL DEADBEAT AGENCY PRESENTS COUNTY FAIR; TREMBLER, SUNSET COURIERS. DALLIANCE; RED FLAG WARNING, HANHAN BOWERS: 7 p.m., $7. all ages. Programme Skate & Sound. 2495 E. Chapman Ave., Fullerton. (714) 738-7585; www.facebook.com/programmehq.

ROTU PRESENTS REUNION 005, FEATURING RUGRY WILD, ASTROBLK, WAVE GROOVE, CHRIS KAIJU, DJ DYESETTA: 9 p.m., free, 21+ The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 526-4529; www.facebook.com/continentalroom.

TALIB KWELI, ACKWORD. ACTWRITE. 8 p.m., $30 21+ La Santa Bar. 223 E. Third St., Santa Ana, (657) 231-6005, lasantabar.com.

TOKYO BLAST! A NIGHT OF J-ROCK AND J-POP: 7 p.m., $18-$70. all ages. Chain Reaction, allages.com.

Monday

CARNAL BLISS, CURSING CONCRETE, LORD MARZ, MAD MIRE ACOUSTIC. 7 p.m., free. 21+ The Doll Hut; www.worldfamousdollhut.com.

DOC PITTILLO & FRIENDS. 8 p.m., free. 21+ The Wayfarer; wayfarercm.com.

GEN Z, ELECTRIC MACHINES; LUNAR HAND, THE COUNTER MINDS. 9 p.m. free. 21+ The Continental Room; www.facebook.com/continentalroom

LOS RETROS, DANIEL FERREIRA, SUNDIVER CA. 9 p.m., $10. 21+ La Santa Bar. lasantabar.com.

Tuesday

ALESANA, CAPTURE, AVOID, DEAD SUPERSTAR: 8 p.m. $15. $20, 21+. The Slidebar Rock-N-Roll Kitchen. slidebarfullerton.com.

Wednesday

BRANDON HOOGENBOOM, DCR POLLOCK; JORDIE SAENZ. 7 p.m., free, 21+. The Wayfarer; wayfarercm.com.

GONDWANA—LIONS TOUR: 7 p.m., $32.50, all ages. House of Blues at Anaheim GardenWalk, www.houseofblues.com/anaheim.

PUERTO AEREO; MUTEVOX. 9 p.m., free. 21+ The Continental Room. www.facebook.com/continentalroom.

THE STIRZ, SLOW HEARTS, LACKER; BLANK VEGAN: 8 p.m., free, all ages. Garden Amphitheater gardenamp.com.

Thursday, Aug. 22

INNA VISION: 8 p.m., $10-$15, 21+. The Slidebar Rock-N-Roll Kitchen. slidebarfullerton.com.

KARENN CAMPBELL; MALENGIN; DENNIS ROBICHEAU, GOOD DOG: 8 p.m., $5, 21+. Alex's Bar. alexsbar.com.

THE NUDS PARTY, SPENDTIME PALACE: 9 p.m., $12, all ages. The Constellation Room; observatoryoc.com.

RAMON AYALA; BANDA MACHOS: 7:30 p.m. $37.50-$72.50, all ages. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa. (714) 708-1500; pacamp.com.

THE SOFT WHITE SIXTIES; JERAMIAH RED; KING DREAM. 8 p.m., $8-$10. 21+. The Wayfarer; wayfarercm.com.

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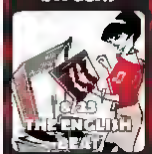

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8/29	SAVOY BROWN
8/30	CINDERELLA'S TOM KEIFER
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9/7	TNE SABYS
9/8	GLENN MILLER ORCNESTRA
9/12	AORIAN RELEW
9/13	JUNIOR BROWN
9/14	LEO ZEPAGAIN (Led Zeppelin Tribute)
9/15	Scott Stapp of Creed
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9/20	NERMAN'S NERMITS
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10/3	JIM MESSINA
10/4	TRASNCAN SINATRAS
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10/12	TNE DAN BAND
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10/24	TAR RENOIT

S/5 SINBAD

9/8 GLENN MILLER ORCHESTRA

9/13 JUNIOR BROWN

9/15 SCOTT STAPP of CREED

9/19 AL DI MEOLA

10/12 THE RAN RANT

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		12/5	JONNY LANG
		12/7	BLUE OYSTER CULT
		12/20	GARY No No NOEY
		12/21	AMRROSIA
10/26	OESPERADO (Eagles Tribute)	12/22	David Benoit CNARLIE BROWN CNRISTMAS
10/27	TOOO SNIOER	1/10	OAVID LINOLEY
11/1	OINOO ROINGO FORMER MEMBERS	1/17	MIDGE URR
		1/25	JONN MAYALL
11/2	TYRONE WELLS	2/13	PNIL VASSAR "Stripped Down" Acoustic Tour
11/3	MICHAEL TOMLINSON		
11/7	MOLLY HATCNET	2/15	ALBERT CUMMINGS
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Shrinkage

I'm an otherwise-healthy male of 54. When I was a teen, my cock measured about six-and-a-half inches. I never kept track of the situation down south, but suddenly, I find my junk reports in just longer than 4 inches. WTF? Is this normal? Do men lose size/girth as they age? I'm only 54! How much more do I have to lose before 60? And beyond? I'm single now, and suddenly I'm afraid to be intimate with women I formerly would have embraced without a second thought out of embarrassment. My confidence is at an all-time low. I'm actually afraid to ask anyone out for fear of "exposing" the evidence. I assume there are no pills for this, but please tell me there are options.

Shrinking In Seattle

"We have to make a distinction between observed penile length and actual penile length," said Dr Ashley Winter, a board-certified urologist in Portland, Oregon. "Penis length changes in real time based on a number of factors including level of arousal, stress and ambient temperature. For this reason, researchers like to limit variability by measuring the 'stretched flaccid length' in a warm room."

Needless to say, most men aren't observing—much less measuring—their dicks when they're soft.

"We know that almost ZERO home dick measurements are done in the flaccid state," said Dr Winter. "But unless SIS jotted down the room temp or precise level of arousal when he measured his teenage penis, it's unlikely he is comparing apples to apples. Another issue—and a far less appreciated one—is that the penis is anchored to the undersurface of your pelvic bones, so nearly one-half of the average penis length is 'hidden' along the undersurface of the pelvis."

There's a very special tendon—the suspensory ligament—that runs from the base of your penis to your pelvis. In addition to providing you with some degree of control when you're erect, SIS, the suspensory ligament also holds some of your dick up and inside the body. Men who want their cocks to look larger when they're soft and who don't mind if their hard cocks are harder to control or flop around during intercourse will sometimes have this suspensory ligament cut, which causes the penis to "drop." Their cocks aren't as useful for sex, it's true, but there's more "observable" cock for other men to admire in locker rooms and at urinals.

"The most dramatic cause of lost 'observed' penile length with aging is weight gain," said Dr Winter. "As the average guy gains weight, more of his fixed penile length gets hidden, as the crucial sit-bone-to-skin distance gets longer."

So your dick may not be any smaller than it was in your teens, SIS—it's just that more of it may be hidden inside your now-middle-aged body.

But hey, let's say you're no thicker today than you were in your teens and that your arousal levels are constant and that you've kept your apartment at a constant temperature over the decades. Could something be causing your cock to actually shrink?

"The main causes of actual penis shrinkage are having your prostate removed, Peyronie's disease (plaque development that narrows or bends the penis) or the scarring of erectile tissue (corporal fibrosis)," SIS would know if he'd had prostate surgery and he would have a noticeable 'lump' or change in erection shape if he had Peyronie's. So the main concern here is corporal fibrosis. It can be insidious and is usually associated with conditions that make blood vessels unhealthy—like high blood pressure, high cholesterol and diabetes. SIS says he's healthy but the penis is often the first body part to manifest signs of the above conditions because it is so dynamic. Which means the penis, wonderfully and tragically, is often the 'canary in the coal mine' for cardiovascular health."

Let's say your canary is shrinking, SIS. What can you do about it?

"First and foremost, he should realize that far fewer women would care about his penis length than he does," said Dr Winter. "Studies including 52,000 individuals showed that 85 percent of women were satisfied with their partners' penile length, while only 55 percent of men were satisfied with their own length."

And unlike you, SIS, the women you sleep with today aren't going to be comparing the dick you've got now with the dick you had (or thought you had) then.

"But if SIS wants to maximize his 'observed' penile length, he should shed extra weight—if he's overweight—and should also check in with his doc for a test of his cholesterol, blood pressure and a diabetes screen," said Dr Winter. "Regular erections do help keep the penis healthy, so if he has some ED, a Viagra (or similar med) can preserve length."

I am 66 years old and a gay man. After a very promiscuous youth, I have settled down a lot as far as sex and mostly just masturbate, with a trip to the baths every few months. I have a question about orgasms. I have noted, since I've gotten older, that my orgasm from masturbation is very intense and seems to last about five minutes after I ejaculate, during which I feel orgasmic feelings in my penis, legs, sometimes my whole body. Is this normal?

Mr. Sixty Fucking Six

"The question of normalcy in sexual function is hammered into us from the start—but it's pejorative and irrelevant," said Dr Winter. "As a physician, the relevant question here is: 'Does MSFS find this distressing or harmful?' It doesn't sound like five-minute, total-body masturbation-induced orgasms are painful for MSFS, nor are they interfering with his day-to-day quality of life. So by definition they are 'nothing to worry about.' Furthermore, they are not the harbinger of any dangerous medical condition."

Anecdotal evidence—my own, a huge pile of it, gathered over the years—indicates that you're something of an outlier, MSFS, most of the older men I hear from with questions about their orgasms are concerned about their slow and steady deterioration, MSFS, not their sudden improvement. (Erections are harder to get, their orgasms are less intense, and their jizz is less abundant.)

But even if this isn't a problem, what might be going on?

"That's the far more interesting question. Why is this happening?" said Dr Winter. "I don't have a lot of quotable studies on that one, but I have a few thoughts. First off, this may have nothing to do with age and everything to do with his position. Contraction of the muscles in the pelvis, thighs (even calves!), and the muscles at the base of the penis (or clitoris) can contribute to strength of erection and intensity of orgasm, and certain positions may allow more effective muscle 'recruitment.' So differences in position or stance during partnered versus masturbatory activities may hold clues for MSFS."

Another possible explanation is that you're ever so suddenly multi-orgasmic.

"While it is more common for women to be multi-orgasmic, there are men who can do this, too," said Dr Winter. "Longer duration of arousal—common with porn watching—and certain medications that prevent prolactin surge in the brain and strong Kegels may lead to the 'condensed multi-orgasm,' a phenomenon that may fit the description MSFS is providing."

But finally and again, MSFS, so long as those powerful, long-lasting, all-body orgasms aren't diminishing your quality of life, they're nothing to worry about. Enjoy!

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TALK DIRTY TO ME
WED. SEPT. 25TH @ 7:15PM
Learn how to master your dirty talk on the phone, via text or in the bedroom. We will cover how to start your dirty chat, what to say, finding the perfect voice for it, and how to harness the bad ass attitude to make it sexy! Tickets are $15 per person or $25 per couple when prepaid by 9/24/19. If space is available, tickets are $25 per person on the day of the workshop.
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TOKE OF THE WEEK
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Kwik Ease

JEFFERSON VANBILLIARD

I recently turned 34, and at the risk of sounding like a cliché, I have to admit that hangovers do get worse as you age. Sure, I may have spent my 20s hugging my toilet in the early morning light more often than I'd care to admit, but I'd happily trade one of those days for what I just experienced. I awoke to the sounds of stand-up citizens living their lives happily while a 10-man brass band steadily marched through my skull. In between trips to the porcelain throne and groaning in my bed, I made a judgment call that was honestly the best decision I'd made in the previous 24 hours. I grabbed my laptop, navigated to puffydelivery.com, and filled my cart with enough cannabis products to make Willie Nelson think I needed an intervention.

After about an hour—or 12 bathroom trips, depending on how you measure time—I had my hands on the package that was sure to give me the boost I needed to beat the worst hangover in recorded history. Joints were smoked, dabs were heated, and demons were exorcised, but I still couldn't shake the fact that, at any given moment, the contents of my stomach were in danger of coming up without much notice. That is, until I swallowed a magical elixir known as Kwik Ease. Two fluid ounces of filtered water, honey, ginger and CO2-extracted cannabis oil ($15) slowly made their way down my esophagus to provide me with some much-needed relief. If you're feeling less than your best, or if you just want to get faded, let Puffy Delivery and Kwik Ease help you reach a higher plane.

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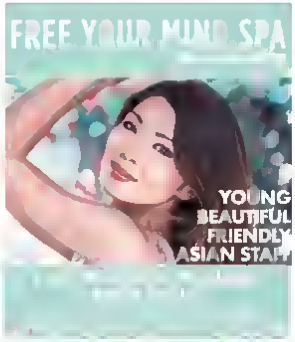
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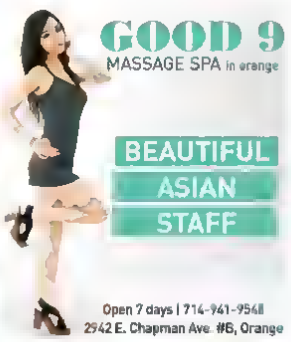
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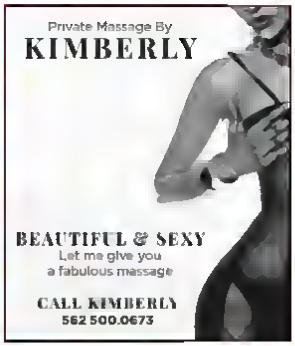
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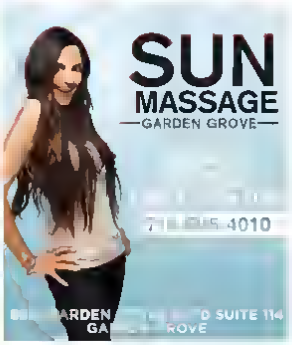
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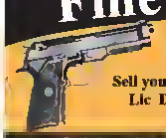
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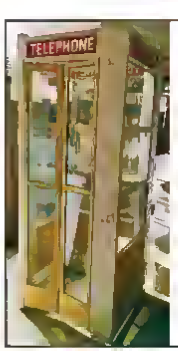

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LEFT: MIKE SALCIDO WITH HIS DOG BUDDY IN FRONT OF THEIR HOME. RIGHT: ONE OF SALCIDO'S TOWERS

PHOTOS BY JACKSON GUILFOIL

Sisyphus of Hart Park

Homeless gent keeps stacking stones despite city of Orange's rocky reception

BY JACKSON GUILFOIL

Every morning, Mike Salcido parks his RV in Orange's Hart Park and spends all day stacking rocks.

The 68-year-old, who is homeless, spends hours building the towers, which range from ankle to chest height, painstakingly balancing them just so. Salcido says he often receives compliments from people. But he also witnesses people kicking over his works.

Salcido sees everyone from young children to teenagers to adults knock over his towers, which, he acknowledges, were not made to last forever, but he was most surprised at the grown-ups' behavior. Once, he saw a man in the park with his child, and "his kid walks up to it, looks at it and runs on down. His father walks up to it—now, this is a businessman—stands there for a second and looks at it, then kicks it down," Salcido recalls. "Here is a businessman with no consideration for the time or effort [spent to make the structures]."

No matter how many are destroyed, Salcido always picks up the pieces and begins anew the Sisyphean task of rebuilding his towers.

After he retired a year and a half ago, Salcido was in the park one day when he saw three rocks stacked atop each other. It inspired him to search the internet for tutorials on how to build rock towers. He learned how to balance the stones effectively, then began to push the limits on how complex he could make his towers.

"It's usually about getting the rocks to balance properly so the rocks preceding it will not go helter skelter," he explains. "The balance changes, the weight on it changes. You can't just pick any rock to work with, it has to have a semi-flat side so you can build with it."

A lifelong Orange County resident, Salcido said the round, flat stones remind him of his blind grandfather, who would ask for the same kind of rocks for reasons Salcido never learned.

Pesky parkgoers aren't the only threat to Salcido's towers. Park-maintenance officials recently started knocking them over, too. He even received orders from them to stop. "Stacking rocks up, in a manner that becomes a hazard, you're in a public park, and anybody or any child could go by and easily tip them and become injured by falling rocks," says the city's parks and facilities manager, Dana Robertson. "In my opinion, it was something we had to be concerned with from a safety standpoint."

The rocks in Hart Park's riverbed are also used to prevent erosion.

Salcido says the order won't completely deter him. Though he will continue to build the towers, he will not stack the rocks as high.

Around six months ago, Jim Stevens was walking his dog in Hart Park and came upon Salcido's sculptures. Eventually, the teacher found the artist, and the two became friends.

Stevens says he is frustrated with the park officials' order. "I don't think [the towers are] going to harm anybody," he says. "Honestly, they're going way too out of their way to fix something that's out of the ordinary. It's out of everyone's way. It's in the riverbed, and no one allows their kids in the riverbed."

As the day winds down, Salcido drives his trailer to Santa Ana for the night. Despite his admittedly humble means, he says, he's not had too much trouble navigating an increasingly expensive Orange County.

"I would prefer having my own place," he says, "but my finances being as modest as they are, I am forced to live like a monk in poverty."

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